

# THE R.C.M. MAGAZINE



Vol. 21 CHRISTMAS  
No. 1 TERM 1924

## CONTENTS

	PAGE
EDITORIAL ...	3
DIRECTOR'S ADDRESS ...	4
A STUDY OF THE TROUBADOURS ...	4
COLLEGE CONCERTS ...	9
PROVERBS ...	13
THE R.C.M. UNION ...	16
A VISIT TO DEBUSSY ...	17
THE ROYAL COLLEGIAN ABROAD ...	21
OBITUARY ...	23
THE TERM'S AWARDS ...	24
LIST OF DATES ...	... Cover

# THE R.C.M. MAGAZINE

*A Journal for PAST &  
PRESENT STUDENTS and  
FRIENDS of THE ROYAL COLLEGE  
OF MUSIC, and Official Organ  
of THE R.C.M. UNION..*

*"The Letter killeth, but the Spirit giveth Life."*



## Editorial

In the last few weeks of his life, the late Cecil Sharp planned that he would come to the College to speak to us about Folk-Dancing. It would have been infinitely pleasant to hear one who had actually accomplished so much fine work for music talk to those among us who hope also to do the art some service. To our lasting regret Mr. Sharp did not live to carry out his plan of visiting us. But if he had come he would have found that the dance, in one form or another, had already entered the College and had firmly established itself.

The present generation of students will doubtless avoid the mistake of thinking that College, like Mr. George Bernard Shaw and Socrates, has taken to dancing only in comparative old age; for in the practice of the dance College actually "began young." In the R.C.M. we all trail a glorious ancestry. The Director himself looks back to Sir George Grove and Sir Hubert Parry, Mr. Adrian Boult to Sir Charles Stanford, Mr. Cairns James to Richard Temple, Mr. Perry to John Hayles, Broadbelt "Junior" to Broadbelt "Senior," and so on; and—in the matter of the Ballet—Lady George Cholmondeley to Mr. Soutten who at the merest hint of the possibility of introducing a "ballet" into the annual Opera would search through the whole of College to discover potential Rhæas and Merions. Even in the exploit of putting forward a "Student" ballet, Mr. Gordon Brown must acknowledge a forerunner: his respect and veneration must be lavished upon Mr. Geoffrey Toye.

R.C.M. authority has never put a puritanical ban upon dancing. If Homer himself had sat in the Director's chair the dance could not have known more favourable treatment than it has actually enjoyed under Grove and his successors. True, our Authority does not allow enthusiasm to defy all limits. We do not imagine it will ever follow the practice of ancient Greece to the extent of raising statues in honour of the best dancers, but we might very well find it supporting an implied theory of the equality of Nelson and Nijinsky: such a theory as Hesiod advanced when he wrote, "It was the way of the gods to give fortitude to some men, and to others a disposition for dancing."

We mentioned ancestry. We must not allow our respect for it to blind us entirely to the very real advances made by the present generation. A few years ago Ballet brightened College life for about only one term in three. In our own day it is as likely to deplete harmony classes in one term as in another. It has become a constant attraction. At the entrance doors to the R.C.M. Mr. Parker can by now number and docket and identify to the last unit the members of a regular Ballet audience.

Certainly the dance is well-established in our midst. It is practiced, of course, in profound seriousness ; and is by now so far restored to ancient dignity as to feel itself capable of claiming equality with those comparatively modern upstarts the organ, the piano, and the orchestra. It has won the heart of R.C.M. Authority. And goodwill won by dancing may lead to any good thing—as Sir Christopher Hatton well knew.

---

### Director's Address.

The Editor regrets that, owing to unavoidable delays, this issue of the MAGAZINE appears very late. All readers of the MAGAZINE will be sorry that the Director's Address of 12th January could not be included in this number.

---

### A Study of the Troubadours

The story of the Troubadours takes us back nearly a thousand years and carries us along through that period of Crusades, of chivalry and romantic adventures, to the close of the 13th century. In those days there lived wandering minstrels, who passed from one side of Europe to another, and who have been generally called Troubadours. The real Troubadours, however, came from the South of France. It is they who are our chief concern now, but so much do they belong to their own times, that—to understand them fully—we must realise the racial and social conditions of Europe in those early centuries.

You may wonder why, in these pages, I should write a story about France ? But there is good reason for this. That period during which the Troubadours flourished and passed away (roughly from 1000—1300 A.D.), also witnessed the beginnings of our European history. Now France was closely associated with England then, as it has so often been since. Even after the Norman kings, our rulers were often French or of French descent. Indeed, it was not till

Chaucer had come to our rescue and made English familiar to all the dwellers in our land that French ceased to be spoken at Court and by all the gentility. And apart from this, the history of French literature is a subject that should interest anyone who is concerned with European art, for the French, of all nations in Europe, have the most continuously brilliant literature, and have consequently influenced their neighbours not a little. In this literature the Troubadours have their place, and though theirs was not a big rôle, their influence was felt throughout Europe and their fame has stayed behind them.

About 1000 A.D. the dwellers in the country which we now call France were at last discovering a language of their own. France, however, was not then as she is now. She was divided geographically and racially into two parts, North and South, and as each part was speaking a language of its own, it would be more correct to say that two languages were being born. The Northern language came to be known as the "Langue d'Oil," the Southern as the "Langue d'Oc." There is to-day in the South of France a province of Languedoc, which has taken its name from the language spoken there so long ago. The Troubadours belonged to the Langue d'Oc, but they would have told you their language was the "lengua Romana." Many languages have, of course, been driven from the Roman tongue, and so posterity, finding this name no help, has insisted on calling the Troubadour language "Provençal." This term has been generally accepted as applied to the language in Southern France, and so it must remain.

Southern France in those days was far bigger than it is now. It trespassed over the Pyrenees into Spain and even into Northern Italy. Its own northern boundary was eastwards from the mouth of the Gironde. Of this wide territory the old Roman Provincia (from which comes the name Provençal) formed a large and central part. This "province" from which our Troubadours came, had a beautiful, balmy climate and a lovely countryside to gladden the hearts of men. So different from the cold Northerners, these men of the South had long ago accepted and welcomed the culture which Eastern colonists had brought them. Marseilles and Narbonne had known Greek culture; Bordeaux, Toulouse and Lyons under Roman influence had become centres of artistic and literary study. Later, when in the 5th and 6th centuries France was invaded by barbarians, the Visigoths found these Southern folk far more amenable than did the Northern Franks their neighbours. So their cultured way of life was not interfered with, but continued through the age of Charlemagne, and the revival of the Classics, to the days when the Troubadours travelled across the land, carrying on the great tradition.

The name of "Troubadour" means the composer of a melody, from an old Greek word *τροπτός*. The Troubadours were essentially creators. They wrote their own poems, and if they could not recite or sing them to music, they would get someone else to do so for them. Their music fitted the words very neatly, and was usually very rhythmic. The "music-man" was termed a "joglar" or "jongleur." Troubadours and jongleurs were so often associated together that the two names have often been considered quite synonymous. This is a great mistake, for the Troubadour considered himself—as indeed he was—rather superior, as a creative artist, to a person like the purely mimetic jongleur. The latter followed in the steps of the Roman "joculator" or "jester" from whom he took his name. This fellow, in addition to being a clown and having to recite other people's poems and verses (usually of a most dubious nature) had to perform all the feats of our modern pantomime or circus comic. Thus a clever and original jongleur might hope to make his way upwards by writing songs of his own, gaining influential support, and ultimately becoming a Troubadour. But a Troubadour would have to sink very low before he became a "jongleur."

Another term used in connection with "Troubadour" is "Trouvére." Some say that the former title was given to those minstrels who were of high birth and lineage, "Troubadour" being limited to those of humbler origin, but it is more probable that the "Trouvéres" belonged to the Langue d'Oil, and the "Troubadours" to the Langue d'Oc. The North and South produced such different types of men and poetry that it is as well to keep this distinction.

Society in those days was not nearly so complex as it is now. In most countries there were just the king and the nobles, and the rest who did not count. Democracy and the rights of citizenship were things as yet undreamt of. Now the Troubadours were the poets of this society, so that it necessarily follows that their poetry was the poetry of the court and of an exclusive aristocracy. This fact helped and hindered them. It made their verses elegant and polished, and their technique superlative, but it limited the scope of their writing. No one would deny the skill, but a wide humanity is lacking.

Under such conditions you would think a Troubadour's success would depend very much upon his birth. This, however, was not the case. The career of Troubadour was open to all, and talent made its way without partiality, and, if worthy, found its place among the seats of the mighty. Thus, although we know that the first Troubadour whose fame has come down to us was Count William IX of Poictiers (who died in 1127), and that Richard Cœur de Lion and the royal house of Spain were proud to belong to this profession, as well

as churchmen and nobles and even ladies of birth, like the Countess of Die—yet there were others of quite humble origin, like Bernart de Ventadour, the son of a castle stoker, and Perdigon, the fisherman's son, and the monk of Montaudon and many others.

For the most part these Troubadours were wanderers. Few had permanent posts at Court or under a noble patron. More often they passed from one Court to another, or from castle to castle. They even travelled as far as Hungary, and Cyprus, and Malta. Kings and princes extended the hand of friendship to them, and they were treated more like guests than courtiers. For their songs rich gifts were bestowed, beautiful clothing, a caparisoned horse, or a generous present of money. But, above all, the favour of ladies was their reward.

This is one of the most striking facts in the story of the Troubadours and must cause us no little surprise. These minstrels would woo ardently noble ladies and do so with the approval of their husbands. It is even known that a certain baron tried to make up the differences between his wife and her Troubadour. Obviously these courtships often must have been innocent affairs, but often, too—to judge by the loose standards of those days—they must have been quite the reverse. However, it was undoubtedly considered an honour to be sung by a Troubadour, and such was the prevailing fashion. One reason for this was that in the 12th century the classic period of Troubadour poetry, the worship of the virgin became very widely popular, and as a result the reverence for women in general was intensified. But it was the married lady, her husband's helper and representative, who was to be "loved" and have her praises sung—but not by her husband.

In those days loving was regarded as an Art, and it is said that "courts of love" to decide upon small problems in the art of courtship, were actually instituted. This, however, has no historical basis, and one can only surmise from such a legend, that the "gay science" (as it was called) held an extraordinary place in the daily life of those times.

It was in their love-songs especially that the Troubadours showed their brilliance and originality. For they were lyricists, *par excellence*, having a very personal tale to tell—and the most moving theme in lyric poetry is almost necessarily "love." Here the Troubadours differed very widely from the Northerners, whose literary efforts were shown far more in the classic, impersonal vein. Epics—long stories told in verse by a person who has taken no part in the drama—were the glory of the Langue d'Oil. Such lyric poetry as came from

the North, was not in any way equal to that of the gay Southerners, and when it reaches a certain standard, it definitely shows Troubadour influence.

The Provençal love-poems were of a very varied nature. They might be written in a vein of religious fervour to the Virgin, almost like the spiritual love-poems which Bach wrote centuries later. Or they might be addressed with passionate devotion to a lady of the Court. Or again, perhaps it was a poem which used language so spiritual or so artificial as hardly to be recognised as a love-poem at all.

But the Troubadours were not limited to the theme of love. Wars, crusades, the social and political questions of the age, were also their province. Sometimes they directed "satires" or "sirventes" against public wrong-doers. In this case the Troubadour became a "censor morum"; indeed, his support, by means of fervent invective, was often demanded by princes and nobles, when they were involved in a struggle. There were songs of battles and songs of death, "complaints" or "dirges"; "pastorellas" and "descorts," which were irregular odes; and "balades," or three-stanza narrative poems; and "albas," or leave-taking songs at dawn. These, in brief, were the chief forms used by the Troubadours, but they give one little idea of the immense resource of rhythmical pattern which these poems employed.

The brilliance of the Troubadours was, however, short-lived. This was really inevitable, for their poetry was of a sophisticated nature, and once an excellent technique had been acquired, the artificiality was too obvious to conceal the poverty of feeling that so often underlay the words. So it came about that the Troubadours' poetry began to die a natural death. But, in addition to this, the Albigeois Crusade helped the end. This Crusade, which was really directed against the evils of the Roman Catholic Church, helped to unify France, but in so doing, it put Southern France under the domination of the North. Thus it came about that the Provençal nobles, who had been such firm friends and patrons of the Troubadours, fled the land, and without their protection our minstrels were faced with a hopeless case. The inevitable occurred; the real Troubadour spirit died out. Attempts were made to revive it. In 1323 "jeux floraux" were started in Toulouse, and a golden violet given as a prize for the best poem (a song to the Virgin became the one subject of these competitions). Later, in 1694, poems in the French language were admitted. But all this could not revive the life that had gone out, and although in our own day Mistral and Jasmin have raised Provençal "from a

patois to a literary power," nothing can bring back the conditions of the Middle Ages, which in themselves produced the Troubadours.

But the Troubadours had done their work. They were the first lyricists of Europe's early history. Their literature showed to posterity the value of form in poetry, of formulated rules, and of an art based upon scientific knowledge. Their theory of "courtly love" was developed by Dante, and without the Troubadours Italian literature might have run a different and less noble course. In Germany the "minnesingers" used the Provençal forms, sang the same themes, even though they were slightly varied, and showed the same technical devices. Northern Spain in those days was so much Provençal in spirit, that their poets even wrote in the language as well as the style of the Troubadours. Our own country was constantly visited by Provençal poets, and their influence was clearly seen in our lyric poetry, in choice of subject and points of style. So it was that the Troubadours had their share in European literature, and they cannot be said to have lived in vain.

R. G. CARRITT.

## College Concerts.

*Wednesday, October 15 (Chamber).*

ORGAN SOLO—  
Toccata and Fugue, in D minor .. Bach  
WILLIAM O. MINAY (Scholar).

SONG .. The Corsican Dirge .. Stanford  
MABEL W. RITCHIE, A.R.C.M. (Scholar).

VIOLONCELLO SOLO—  
Sonata, in D minor .. Corelli  
RUTH E. T. RILEY.

PIANOFORTE SOLO—  
Rhapsody No. 1, in B minor, Op. 79.. Brahms  
FRANKLAND COLSA-DENT (Exhibitioner).

SONGS .. a. Chanson Triste .. Dufay  
c. In Spring-time .. Schubert  
ANNETTE BLACKWELL, A.R.C.M.

QUARTET for Strings, in D .. .. Mozart

SHEILA M. STEWART, A.R.C.M. (West Riding County Council Exhibitioner), HELEN G. STEWART (Associated Board Exhibitioner), JOCE H. COOK, THIRLMA KRISS-SMITH (Scholar).

Accompanists—

ANDREW V. C. FENNER (Scholar), JOYCE McG. CLARK (Exhibitioner), IRENE SWERTLAND, A.R.C.M. (Scholar).

*Friday, October 31 (Orchestral).*

RHAPSODY for Orchestra—  
A Shropshire Lad .. Butterworth

SONG .. Vulcan's Song (*Philémon et Baucis*)—  
Gounod  
ARTHUR G. REES (Operatic Exhibitioner).

FUGUE in B flat minor .. Patrick Hadley  
(Student).

RHAPSODY on Ukrainian Themes for—  
Pianoforte and Orchestra .. *Lia poumen*  
HENRY BRONKHORST.

SYMPHONY No. 4, in F minor, Op. 36—  
Tchaikovsky

Andante sostenuto, moderato con anima,  
Andantino in modo di Canzona,  
Scherzo : Pizzicato ostinato,  
Finale ; Allegro con fuoco.  
Conductor—MR. ADRIAN C. BOULT.

*Tuesday, November 4 (Choral Class and Second Orchestra).*

PART SONG .. <i>Heracitus</i> .. <i>Stanford</i>	PIANOFORTE SOLO— <i>Sonata in G, Op. 37</i> .. <i>Tchaikovsky</i> (two movements).
THE CHORAL CLASS.	
Conductor—THE DIRECTOR.	GRENDO PAUL (Ans. Bd. Exhibitioner).
SONGS OF THE FLEET .. <i>Stanford</i>	SYMPHONIC DANCE No. 4 .. <i>Grieg</i>
For Baritone Solo, Chorus and Orchestra.	Conductor—CONSTANT L. LAMBERT.
Soloists—	
(a) Sailing at Dawn } <i>PHILIP B. WARD</i> (Scholar).	SIEGFRIED IDYLL .. <i>Wagner</i>
(b) The Song of the Sou'wester: <i>JOHN J. ANDREWS</i> } (Exhibitioner).	Conductor—GIDEON FAGAN.
(c) The Middle Watch: <i>H. LEYLAND WHITE</i> } (Scholar).	
(d) The Little Admiral } <i>KEITH FALKNER, A.R.C.M.</i>	
(e) Farewell .. } (Exhibitioner).	
Conductors—	
(a) GIDEON FAGAN.	RHAPSODY for Orchestra— <i>España</i> .. <i>Chabrier</i>
(b) THE DIRECTOR.	Conductor—GUY D. H. WARRACK.
(c) HAROLD DAVIDSON.	
(d) THE DIRECTOR.	
(e) PATRICK HADLEY.	
SYMPHONY No. 2, in D major, Op. 36— (first two movements) <i>Beethoven</i>	OVERTURE .. <i>Euryanthe</i> .. <i>Weber</i>
	Conductor—DR. MALCOLM SARGENT.

*Friday, November 7 (Chamber).*

PHANTASY TRIO for Violin, Violoncello, and Pianoforte .. <i>Herbert W. Sumson</i> (Student).	SONGS— a. <i>Addio</i> b. <i>I love the jocund dance .. Wal/ord Davies</i>
DISTRICT AMERICA, BETTY MOIR, HERRICK W. SUMSON, A.R.C.M.	GLADYS E. KNIGHT (Scholar).
DUETS .. a. O Lord, deliver now ( <i>Cing Mass</i> )— b. Sound the trumpet .. <i>Gounod</i> WILLIAM HERBERT (Scholar), GAVIN GORDON-BROWN.	VOCAL QUARTET— An die Heimath, Op. 64 .. <i>Brahms</i> JOSEPHINE LUMRY, A.R.C.M. (Scholar), GLADYS M. GOSLING (Scholar), WILLIAM HERBERT (Scholar), PHILIP B. WARDE (Scholar).
VIOLONCELLO SOLO— Sonata in G major .. <i>Sammartini</i> ELIANOR B. K. GREGORSON (Exhibitioner).	QUARTET for Pianoforte and Strings, in G minor, Op. 25 .. <i>Brahms</i> GLADYS E. LOVELL (Scholar), GWE-DOLLEN HIGHAM (Exhibitioner), MURIEL HART (Associated Board Exhibitioner), GETHYN WYKEHAM-GEORGE (Scholar).
SONG .. Like to the damask rose .. <i>Edward Elgar</i> MARY F. BINNS (Exhibitioner).	Accompanists—
PIANOFORTE SOLOS— a. Study in B minor .. <i>S. Rachmaninow</i> b. Study in G sharp minor .. <i>S. Rachmaninow</i> c. Ragaamalini .. <i>John Ireland</i> CHRISTABEL M. FULLARD.	ELIZABETH FLETCHER, JOAN BLACK (Associated Board Exhibitioner), LESLIE WOODGATE (Scholar), NORA B. TOWNSEND, A.R.C.M., VIOLET LUDWIG, A.R.C.M.

Wednesday, November 19 (Chamber).

QUARTET for Strings, in C major, Op. 54, No. 2 .. <i>Haydn</i>	PIANOFORTE DUET— Three Symphonic Pieces, Op. 59— (In Winter) <i>Herbert Sharpe</i>
REGINALD S. OAKLEY, JOHN A. ROBINSON (Scholar), ANNE WOLFE, A.R.C.M., THELMA KEISS-SMITH (Scholar).	a. Night on the mountains. b. Faces in the Fire. c. Sleigh ride.
SONATA for Pianoforte and Violoncello, in F sharp minor .. <i>Jean Hurd</i>	IRNE SWEETLAND, A.R.C.M. (Kialmark Scholar), LINDSAY J. WILLS, A.R.C.M. (Exhibitioner).
JOAN BLACK (Assd. Board Exhibitioner), GUTHYN WYKEHAM-GEORGE (Scholar).	SONGS— a. If thou woulds't ease thine heart .. <i>Parry</i> b. Johnnie .. .. .. .. <i>Stanford</i> NORA A. SOLE.
SONGS .. a. We wandered .. .. <i>Brahms</i> b. Love's philosophy .. <i>Roger Quilter</i>	THREE PIECES for String Quartet .. <i>Stravinsky</i> JOHN A. ROBINSON (Scholar), REGINALD S. OAKLEY, ANNE WOLFE, A.R.C.M., THELMA KEISS-SMITH (Scholar). Accompanist—CECIL J. BELCHER.
HORACE CURTIS.	

## Thursday, December 4 (Chamber).

SONATA for Pianoforte and Violin,  
in A major, Op. 47 (*Kreutzer*) .. *Beethoven*

HENRY BRONKHORST, MARIE WILSON,  
A.R.C.M. (Morley Scholar).

SONGS .. a. *Absence* .. .. *Berlioz*  
b. *What thing is love?*—  
arr. by *Frederick Keel*

PATRICIA FORD (Norfolk and Norwich Scholar).

DUETS for Two Pianofortes—

a. *Allemande* .. *W. F. Bach*  
b. *Concert Fugue* .. *Tanci*

WILLIAM F. GURNEY (Scholar), JOYCE McG.  
CLARK (Exhibitioner).

VIOLONCELLO SOLOS—

a. *Hamabidil* .. *Granville Bantock*  
b. *Allegro spiritoso* .. *Senaille-Salmon*

MAURICE HARDY.

## Friday, December 5 (Orchestral).

OVERTURE .. *Coriolan* .. *Beethoven*

SCENA .. *Infelice* .. *Mendelssohn*  
ELIANOR RAWLING

CONCERTO for Pianoforte and Orchestra,  
in E minor, Op. 5 .. *Ernst von Dohnanyi*  
EVERAL DE JERSEY, A.R.C.M.

SONGS .. a. *Porgi amer* .. .. *Mozart*  
b. *Batti, batti, O bel Masetto* ..

OLIVE HOWELLS.

QUARTET for Strings, in F major .. *M. Ravel*

AUDREY M. FORD (Scholar), JOHN A.  
ROBINSON (Scholar), ANNE WOLFE,  
A.R.C.M., THELMA REISS-SMITH (Scholar)

Accompanists—

VERA M. P. CROOK (Scholar), ALAN  
PAUL, A.R.C.M., PHYLLIS ARNOTT  
(Associated Board Exhibitioner).

## Tuesday, December 9 (Second Orchestra).

SYMPHONY No. 2, in D major (*The London*)—  
*Haydn*

SYMPHONIE ESPAGNOLE—  
for Violin and Orchestra .. *Lalo*  
(First and Fourth Movements)

Gwendolen G. HIGHAM (Exhibitioner).  
Conductor—*GIDEON FAGAN*.

PRELUDE TO ACT III.—  
The Mastersingers .. *Wagner*

Conductor—*HAROLD DAVIDSON*.

SYMPHONIC SUITE, *Scheherazade*, Op. 35 ..  
*Rimsky-Korsakoff*

Conductor—*MR. ADRIAN C. BOULT*.

CONCERTO for Pianoforte and Orchestra,  
in C minor (K 491) .. *Mozart*

HAROLD E. GILES.

Conductor—*PATRICK HADLEY*.

OVERTURE .. *L'Italiana in Algieri* .. *Rossini*

Conductor—*CONSTANT LAMBERT*.

Conductor—*DR. MALCOLM SARGENT*.

## Thursday, December 11 (Chamber).

PHANTASY QUARTET for Strings,  
in A minor .. *Frederic Bantock*  
(Ashton Jönson Exhibitioner)

MARIE WILSON, A.R.C.M. (Morley Scholar),  
GWENDOLEN HIGHAM (Exhibitioner), MURIEL  
HART, A.R.C.M. (Assd. Board Exhibitioner),  
GETHYN WYKEHAM-GEORGE (Scholar).

SONGS .. a. *Im wunderschönen Monat Mai*—  
*Schumann*  
b. *Chant provençal* .. .. *Massenet*

OLWEN PHILLIPS.

VIOLONCELLO SOLOS—  
a. *Adagio* .. .. *Vivaldi*  
b. *Sonata in A major* .. *Boccherini*

HELEN B. JUST (Scholar).

PIANOFORTE SOLOS—

*Coins de Seville* .. *Joaquin Turina*

(a) *Soir d'été sur la Terrasse*.

(b) *Rondes d'enfants*.

(c) *Danses de Seises dans la Cathédrale*,

(d) *A los Toros*.

PEGGY WHITTINGTON.

SONGS .. a. *Gestillte Sehnsucht* .. .. *Brahms*  
b. *Geistliches Wiegenlied* ..

JOSEPHINE SCOTT.

Viola: JOYCE H. COOK, A.R.C.M.

PHANTASY QUARTET for Strings,  
in F minor .. *Frank Bridge*

LENA MASON, A.R.C.M. (Scholar), BARBARA  
ENSOR, JOYCE H. COOK, A.R.C.M., BETTY  
MOIR.

Accompanist—

JOYCE McG. CLARK (Exhibitioner).

Friday, December 12 (Chamber).

QUARTET for Strings, in F major, Op. 59, No. 1—  
*Beethoven*

LEILA D. HERMITAGE, A.R.C.M., MABEL F.  
WELLER (Scholar), JOYCE H. COOK, A.R.C.M.,  
HELEN B. JUST (Scholar-Elect).

SONGS—

a. Since mine eyes beheld him } Schumann  
b. He, the best of all ... }

GLADYS GOSLING (Scholar).

SONATA for Pianoforte and Viola,  
in F minor, Op. 120, No. 1. . . *Brahms*  
(Arranged from the Pianoforte and Clarinet  
Sonata)  
JOAN RAY, MURIEL HART, A.R.C.M.  
(Associated Board Exhibitor).

SONGS .. a. The jealous lover .. *Roger Quilter*  
b. I have twelve oxen .. *John Ireland*

JOHN DEAN (Exhibitioner)

PHANTASY QUARTET—  
for Pianoforte and Strings .. *Frank Bridge*

JOAN RAY, GWENDOLEN HIGHAM (Exhibitioner), MURIEL HART, A.R.C.M. (Assd. Board Exhibitioner), GETHYN WYKEHAM-GEORGE (Scholar).

#### Accompanists—

JULIE LASDUN, A.R.C.M., THOMAS H.  
ARMSTRONG (Wesley Exhibitioner).

### Students' Recitals.

Recital (No. 25), Tuesday, October 28th, by HAROLD RUTLAND (Pianoforte). The programme consisted of Pianoforte Solos by Handel, Purcell, Chopin, Debussy, Hugo Anson and Rachmaninoff; Sonata by Beethoven.

Recital (No. 26), Thursday, November 27th, by **Gwynedd Corry-Smith** (Pianoforte). The programme included works by Bach, Beethoven, Schumann and Debussy.

Recital (No. 27), Tuesday, December 2nd, by MARGARET A. NORTON (Contralto), assisted by JOHN BISHOP (Pianoforte). The programme consisted of Pianoforte Solos by Haydn, Chopin, Debussy and S. Rachmaninov; and Songs by Mendelssohn, R. Strauss, Max Reger, S. Rachmaninov, Augusta Holmès, Paul Puget, Donald Ford, Armstrong Gibbs, Arnold Bax and Granville Bantock.

### In the Opera Theatre.

Opera and Ballet in the College seem each Term to become more active. Early in the Christmas Term, members of Mr. Grünebaum's Repertoire Class performed scenes from "Cavalleria Rusticana" and "I Pagliacci," and the Garden Scene from "Faust." This was the first performance given by Mr. Grünebaum since he joined the Staff of the College. The general level was high, but special mention must be made of Hubert Ennor, whose Tonio was quite above the average, both vocally and dramatically. The castes were:—

## "CAVALLERIA RUSTICANA."

## "I PAGLIACCI,"

## "FAUST."

Marguerite	...	...	...	GWYNETH EDWARDS
Faust	...	...	...	RICHARD HAWKINS
Mephistopheles	...	...	...	GAVIN GORDON-BROWN
Martha	...	...	...	... NORA SOLE
Siebel	...	...	...	BERTHA STEVENTON

Besides these, scenes from about ten other operas were being rehearsed during the Term.

Mr. Waddington's Class for English Opera spent the whole Term in preparing Stanford's "Shamus O'Brien," of which two dress rehearsals took place during the last week, the actual performances being postponed till after Christmas.

One of the most interesting events which have happened at the College for some time, was the performance given by the Ballet Class on December 11th. It began with a short fragment, "Mediterranean," to music by Arnold Bax, which served as a curtain raiser to the principal piece. This was a one-Act ballet, "Les Noces Imaginaires," by Gavin Gordon-Brown. The work is remarkable, not only for its unity of style and effective orchestration, but also for the sureness of its dramatic treatment. Essentially modern in idiom, it yet possesses that lucidity and breadth which is so necessary for the Theatre. The fact that both plot and music were evolved together no doubt contributed towards this, but the composer shows a more than ordinary sense of the stage, which we hope will result in something bigger before long. Arthur G. Rees and Joyce A. Mansell admirably filled the two principal rôles, and the work of the Corps de Ballet was excellent.

The dresses designed by Mrs. Gotch, and executed by the Ladies Dress Committee, were one of the most striking features of the production.

C.S.D.

## Informal Concerts.

At the Term's three Informal Chamber Concerts, the following were among the Student works performed: Suite for Strings in C major (Michael K. Tippett), Three Songs (Audrey Ford), Trio for Violin, 'Cello and Piano in C (Edwin Benbow), and a Suite for Strings in E minor (Elizabeth Maconchy).

## Proverbs.

A famous philosopher once astonished the world by maintaining that the most popular human being that ever lived was Aunt Sally. Like most philosophers, he had presented his idea with due obscurity, knowing that the human race has little respect for thought that does not slightly bewilder it. Nevertheless, he was stating a simple truth, since all progress comes from dethroning some existing and accepted idea and setting up a new god.

Seldom, however, can the game of Aunt Sally have been played—in its intellectual guise—with more zest and assiduity than at the present moment of grace. Our forefathers, for two thousand years (and more) have been enshrining their wisdom for us in a corpus of witty and pithy

aphorisms which would, at first sight, appear to contain the whole code of the upright and commendable life. Our immediate ancestors seem to have accepted the truth enshrined in these epigrams without inquisitiveness or demur; and even at this day they serve, below a certain educational level, as the very spice and sauce which garnishes all conversation. But that same education which, in its respect for traditional learning, was devised by our fathers to propagate their conclusions on life, has now turned, like a boomerang, to hit their wisdom in its vulnerable points; and the unconscionable youth of the present day is poking fun at the ideas to which they were expected to raise their hats.

In the main, if a middle-aged looker-on at the game of life may offer his verdict, youth is (as it generally is) largely in the right. A generation that could solemnly impart to its children the devastating principle, for instance, that "Honesty is the best Policy," is so manifestly ignorant of the nature of Honesty, or Policy, or Children, or all three, that, had it not been for the merciful existence of original sin (which involves a sceptical distrust of all ethical maxims), the world might well have reached a worse catastrophe than that of 1914. And what are we to say to the even more unashamed depravity of such texts as "All's fair in Love and War," or "A sin concealed is half forgiven." Such frank immorality well justifies the contemptuous jibe—in itself a proverb—that "Proverbs are the small-change of fools."

There are, of course, those who maintain that proverbs are, if not defensible, at least loveable, on the ground that human nature is a thing of frailties and infirmities, and that it is comforting to err with the support of a text. Such defenders can certainly point with a show of reason to many sayings in all languages which embody man's discovery of his own weaknesses. We all have a tendency to temporise, to sit on the fence, and so to save trouble by conformity; and it is a salve to self-respect to justify it by quoting "When in Rome, do as Rome does." We all like, in a difficulty, to implicate someone else in our responsibility, at the expense of self-reliance; and we save our face by saying "Two heads are better than one." Comfortable circumstances, in a world of poverty, leads us to offer to those less fortunate such sanctimonious comfort as "Money is the root of all evil." Cynicism alone could have coined the French proverb "Everyone can bear his friend's misfortune"; and only suspicion is responsible for the Italian "Who paints me before, blackens me behind." And has not pure niggardliness too often closed its purse and eased its mind with "Charity begins at home"?

The more philosophical mind, however, bases its objections on grounds of logic. If the early bird secures the worm, is that not in itself a convincing argument against early rising—on the part of the worm? So careless of logic, indeed, are these phrase-framers, that they seem never to have considered whether they were directly controverting an already-existing maxim. An amusing and instructive half-hour can be spent with any collection of proverbs in coupling together pairs of them which mutually eliminate each other:—

*Take care of the pence, and the pounds will take care of themselves.  
Penny-wise, pound-foolish.*

*A miss is as good as a mile.  
Half a loaf is better than no bread.*

*Nil desperandum—try again.  
Once bitten, twice shy.*

*Answer a fool according to his folly.  
Suffer fools gladly.*

*Hae a guid conceit o' yersel.  
Pride goes before a fall.*

*Faint heart never won fair lady.  
Look before you leap.*

*Don't spoil the ship for a ha'porth of tar.  
A penny saved is a penny gained.*

*Never play with edged tools.  
Nothing venture, nothing have.*

*A yeoman leans on no man.  
Union is strength.*

Surely anyone, save those in whom the human love of inconsistency is carried to excess, will agree that such incongruous bedfellows as the above are not to be commended as “potted common-sense.” A solace to the conversational dullard they may be, and a bulwark to the intellectually lazy: but to the original mind a perpetual defilement and shame.

Nevertheless, garrulous middle age cannot bid farewell to youth without the customary pious admonition. Do not think, dear friend, because so much of our ancestors' wisdom has worn so badly and is now so manifestly moth-eaten, that there is no virtue or wit in an epigram. Procrastination is the thief of time, and should be shunned and banned for ever from the life of all ambitious and sensible young folk like yourselves. Never leave your practising to congest itself into the day before the lesson. Never leave your Friday's Counterpoint exercises to be solved by help of the midnight oil of Thursday. . . . And yet I seem to hear a voice from the distant past surreptitiously whispering to me that necessity is the mother of invention.

AUTOLYCUS.

## The R.C.M. Union.

### Annual "At Home."

The Annual "At Home" of the Union will be given on *Thursday Evening, June 25th, at 8 o'clock*, at the College.

Further particulars will be sent to Members early in May.

### Annual General Meeting.

The Annual General Meeting of the Union took place at the College on Thursday afternoon, January 15th, with Mr. Claude Aveling in the chair, in the absence of the President. Besides the Minutes, and the presentation and adoption of the Report and Audited Accounts for the past year, Miss Darnell read a short statement from Dr. Emily Daymond (who could not be present) on the Union Loan Fund. This showed it to be continuing its excellent work under satisfactory conditions. As regards the Hon. Officers, Miss Beatrix Darnell, Miss Marion Scott, Mrs. Connah Boyd, and Dr. Shinn were respectively re-elected as Hon. Treasurer, Hon. Secretary, and Hon. Auditors. Miss de la Mare and Mr. John Snowden having resigned, a very cordial vote of thanks was passed to them for their valuable services, and Miss Marjorie Brooke Wills and Mr. Rupert Erlebach were elected to succeed them as Assistant Hon. Secretary and Assistant Hon. Treasurer. Under Rule 9 Mr. Adrian Boult, Dr. Emily Daymond, Mrs. John Greg, and Mr. Bruce Richmond resigned from the General Committee on the completion of three years of office, and only Mrs. John Greg was eligible for re-election, the others having served for six years continuously. Mrs. John Greg was re-elected.

Mr. George A. Macmillan, D.Litt., Hon. Secretary of the Royal College of Music, was elected to fill one of these vacancies, and Mr. Marmaduke Barton and Mr. Loris Blofield to the other two.

Elections made during the Christmas Term to fill casual vacancies on the Union Committee were ratified, the following persons having been so elected, viz.:—Miss Odette de Foras, Mr. Patrick Hadley, Mr. A. G. Rees, Miss Marjorie Renton, Mr. Jasper Rooper, and Miss Marie Wilson.

### Lectures.

In the Christmas Term, on November 19th, Professor William Rothenstein honoured the Union by speaking on "Modern Tendencies in the Arts." The lecture took place in the Parry Room, and was intensely enjoyed by all who were fortunate enough to hear this brilliant discourse.

During the Easter Term it had been hoped that two lectures might be arranged, but the distinguished Lecturers invited to speak were too busy to come. It is hoped, however, that there will be a Lecture in May.

MARION M. SCOTT, *Hon. Secretary.*

### A Visit to Debussy.

It used to be said, in that dim and mysterious age—"before the War"—that no Continental artist felt that his career had reached its zenith until London had set its seal on it. This was a strange idea, since in those days the vicious theory that we were not a musical nation flourished in all its extravagance, fostered not least by our own misguided countrymen. Whatever truth there may have been in this idea with regard to performers, it was certainly not the case with the composers, for we were very backward in appreciation of any new composer whose work had been long known on the Continent.

The case of Debussy was a good instance of this. His works had only become generally known after about the year 1902, although many of them had been published twenty years before. So late as 1907, while I was still an undergraduate, I can recall the interest taken in the performance of the "Images" (1st series : the 2nd, containing "Poissons d'Or," had not then been published), and the "Estampes," by Richard Buhlig : and, in my particular experience, a recital of the same pieces at the O.U.M.C. by Mr. Frank Merrick. I can still see the wry faces made by his hearers, some of whom are now distinguished figures in the world of music, who would be scornful, perhaps, at the thought that they ever considered Debussy as anything other than a "back number." We of the younger school were intensely interested in this strange new music. I might have used the epithet "exotic." At that time there was an attempt in Oxford to revive the "aesthetic" craze of the nineties, due partly to the re-issue, in a "precious" *format*, of the works of Oscar Wilde : and partly to the influence of the Yeats school of poetry, and the method of reading aloud adopted by its devotees, which consisted of a dreadful moaning drone, which was imagined to be an imitation of the Irish "croon."

It was natural that these people should claim Debussy as one of themselves ; but there were those of us who were more healthy-minded who strongly opposed this claim, seeing in this new music not a mere degeneration into exotic phantasies, but a real, scientific attempt to explore new fields of sound, and extend the domain of harmony. Needless to say, the two sections of opinion indulged in fierce controversy, which was smiled upon by the "superior persons," who considered both sides, as well as the subject of their wrangling, to be equally mad. On leaving Oxford to take up a post at Fettes College, Edinburgh, I found the same controversy going on in musical circles there, and I at last determined to find out for myself a solution : with the result that, greatly daring, I wrote

a letter to M. Debussy himself, asking him to recommend a teacher who could give me the authoritative information which I sought. To my great astonishment and delight, there arrived, almost by return of post, a very charming letter from the composer, gravely suggesting that there could not be a better authority than himself, and that he would have much pleasure in giving me what I wanted! Such an opportunity could not be missed: all arrangements for the Christmas holidays were cancelled, money was borrowed (funds being low owing to the strain of "clearing up" after Oxford), and all haste was made to Paris. An account of the very rough Channel passage, during which I had a memorable theological encounter with a young Irish priest, who persevered in his share of the discussion in spite of appalling bouts of sickness, would form a story in itself: it was all part of a greater adventure.

On arrival in Paris, I spent a day or two in getting some final practice in the pieces which I had with me, in order to get as full a knowledge as possible of the works, so as not to waste precious time.

I then wrote to M. Debussy telling him of my arrival, and he replied, giving me an appointment. I found him living in a fine house in the Avenue du Bois de Boulogne: the comfort and healthiness of his surroundings prepared me for what was to be a confirmation of the idea of the healthiness and sanity of his outlook on music. At that time the only portrait of Debussy which had been published was one by a French artist, which appeared in the *Musical Times*, and also formed the frontispiece of Mrs. Franz Liebich's book. This portrait gave one the impression of "aestheticism" (in the Oxford sense), which was belied by personal acquaintance.

When I was taken to his study, I found a well-groomed, polished, rather rotund, little man, vivacious and swift in his movement and manner, anything but the exotic, temperamental person he had been imagined. He got to work immediately, begging me to excuse a little upright piano: "his study was warm and the salon very cold: he did not intend to give me piano lessons, because he expected me to be able to play: he gathered that I wanted to know his ideas." We started with the "Arabesques"; these, slight works though they were, would be good vehicles with which to demonstrate his ideas of interpretation as applied to the later works. He insisted on the utmost polish of phrasing, and clearness of outline, and almost classical finish of style, with just a suspicion of *rubato* here and there. His own playing of these was a delight in deftness and certainty of touch. He continually dwelt on the necessity for "clarté" and strict attention to detail.

The next piece we attacked was "Reflets dans l'eau." His idea of this was almost entirely pictorial. He laid great stress on the importance of the inner parts in the opening chord passages, particularly on the succession of 7ths (with a melody superimposed, p. 1, line 3, 2nd bar, which he called "melodie decorative," a term which I will explain later, a perfectly even *pp*, without nuance, in the contrary-moving octaves at the top of page 2, with a beautiful "pressé" in the base part of bar 2 : he pointed out the gliding thirds (in whole tones) concealed in the "Quasi Cadenza," and demanded the utmost clearness in the cascade-like arpeggio passage which follows. A little more laxity was allowed towards the end of this passage, a suggestion of atmosphere secured by clever pedalling (he had made a deep study of this difficult department of pianoforte playing) ; but on the return of the subject, when the chords of the beginning are broken up, he insisted again on extreme clearness. At the passage marked "En Animant" on page 4, he emphasised the orchestral character of the passage : the double basses creeping up in the octave passages in the bass : and the harp passage, with flute solo, at the change of key-signature, which formed a kind of "pause" before the terrific climax on the chord of E flat, which he likened to a "blare" of the "brass." His playing of this passage, and its continuation on page 6, technically inadequate though it was, was wonderful in the effect he wished to convey : the decrescendo to the whispering harp passage (in whole tones) was exquisite, and seemed to set those hesitating, reminiscent phrases on the last page in high relief. Incidentally, he had an ingenious "dodge" for overcoming the difficulty of getting the rhythm in the passage (marked "Lent" on page 7) where the theme occurs in crotchets (in three octave formation), followed by triplets of crotchets. He counted "triplets" of quavers on the first crotchets, and then "twos" on the triplet crotchets : and he emphasised the necessity of playing the final chord (where the hands cross) exactly as written, so as to secure the effect of an ornament ; this will be understood if the chord is (read) *upwards* from the bottom : A flat, A flat, F, F.

The next piece, "Hommage à Rameau," being fairly straightforward, took only a short time. It was valuable as giving an opportunity for illustrating Debussy's idea of decorative melody. Debussy often looked upon harmonies as "melodies decoratives." He said that a succession of thirds, for instance, was merely a "colouring" of the same passage in single notes, and he carried the idea so far as to use successions of whole chords for the same purpose : such a passage occurs here several times

(line 2, bar 2, is an instance). He carried it to excess in "La Cathédrale Engloutie." In "Hommage à Rameau" his theory gave one a greater idea of "line," and secured greater freedom and sweep in the playing of these passages, which had hitherto been looked upon as "blocks of chords." It gave one quite a fresh view of the music, and completely took away the suggestion of "stiltedness." Again, Debussy allowed a very slight *rubato*, not at all like the extravagant distortions indulged in by many of the interpreters of Chopin, for instance. He strongly disapproved of too much "temperament" (he used the German word), saying that it was "inartistique" and "précieuse." This was refreshing and cheering to a devotee of the healthy school.

The third piece, "Mouvement," was quite different from the others. It was taken very fast, and much atmosphere was allowed: one of his similes (there were many) was "the distant hum of a great city." Here, again, he laid stress on the orchestral nature of the piece. The opening fifths were to be "martellato," "pizzicato," and the semi-quavers the "humming" of strings: the basses were interpolations of 'cellos and trombones: very striking was his suggestion of a "tam-tam explosif" when the left hand goes down to the bottom C. Then in the B minor part, he gave the suggestion of "brume" with the melodies in the left hand (bottom line, p. 17) streaking across the gloom (to use Huneker's expressive phrase) not unlike the trumpet interjections in Holst's "Jupiter": Huneker uses his phrase in writing of Strauss's "Also Sprach Zarathustra."

At the big climax, too (on p. 19), where the augmented triads revolve around the insistent pedal F sharp, he demanded a tremendous, even harsh, tone, and a sudden *p.p* resumption of the opening passage. The last page was a faint, almost exhausted, reproduction of the trumpet effect, the left playing the rôle against the faint, disappearing right hand passages. Throughout these pieces, I was impressed by Debussy's insistence on detail, and intolerance of any sacrifice of this to "atmosphere," so different from the emotional and exotic idea of his music which so many people upheld. At the end of that first day he urged me to go and see the Monets, and the Le Sidaners, in the Luxembourg Gallery, and look at their detail at close range, and observe how these artists had secured their atmosphere by this same insistence on detail which he demanded for his music.

T. P. FIELDEN.

(*To be continued.*)

## The Royal Collegian Abroad.

MR. GUSTAV HOLST.

It is of the greatest interest to the immediate friends of Mr. Gustav Holst and his works to know that the Howland Memorial Prize has been awarded to him. This is a most distinguished honour; for the Prize can be awarded only to "a citizen (of any country) in recognition of some achievement of marked distinction in the field of Literature, or Fine Arts or the Science of Government." The award was first made in 1916, in which year the late Rupert Brooke received it. We heartily congratulate Mr. Holst on his receiving this richly-deserved honour.

### COLONEL SOMERVILLE'S RETIREMENT.

At the end of 1924 Colonel John Somerville retired from the position of Commandant of the Royal Military School of Music. By his work at Kneller Hall he won universal respect and admiration, and Collegians are so far versed in his record that they will regret his early retirement from a position he has helped to make famous.

Colonel Somerville's achievements have been widely noticed, and have won some of the praise they deserve. We would recall here his close connection with the Royal College of Music. Under his guidance Kneller Hall's work and the College's had certain points of contact which produced practical results of high utility, and gave to the students of both institutions a sympathetic insight into each other's aim. The students from Twickenham are by now familiar in the sight of all Collegians. Their presence serves to remind us of their famous School and what it stands for. We know to how great an extent Colonel Somerville's five years' directorship enlarged the scope of the School's work and its contribution to the general musical welfare in this country. We know also—or should know—that in the last few years the term "Military Band Music" has come to have a new and better meaning. The MAGAZINE would very much like to congratulate one whose wide-mindedness and enthusiasm have so effectively helped to bring about the change.

---

In December, in the Concert Room of the R.C.M., the LONDON BACH CHOIR (conducted by Dr. Vaughan Williams) gave a Stanford Memorial Concert. The lovely "Stabat Mater" was performed; and there was a group of some of the most famous of the late composer's songs, sung by Mr. PLUNKET GREENE (with, of course, Mr. S. LIDDLE at the piano). The London Symphony Orchestra played the 4th "Irish Rhapsody."

Sir WALFORD DAVIES and Miss SYBIL EATON collaborated in a Violin-and-Piano Sonata Recital at Wigmore Hall on October 25th, and played works by Mozart and Schubert. At the same Concert, Miss Eaton and Mr. NORMAN GREENWOOD played Mr. HERBERT HOWELLS' E major Violin Sonata.

**KNELLER HALL.** On October 2nd, at the Royal Military School of Music, Kneller Hall, a Recapitulatory Concert was given, of new works and arrangements for the Military Band. It is of special interest to Collegians to note that the programme included Dr. VAUGHAN WILLIAMS's "Toccata Mazziale," Mr. GORDON JACOB's "William Byrd Suite," and Dr. C. B. ROOTHAM's "Miniature Suite."

Mr. R. H. KAY has been appointed Director of Music at Tonbridge School, in succession to Dr. Thomas Wood, who has gone to Oxford.

Miss MAY FUSSELL has recently been busy in an attempt to bring music into the lives of those who are inmates of some of our London Workhouses. Her plan is to formulate a scheme of fortnightly concerts at about six of these Institutions. At each concert there would be—for preference—three performers (such as a Pianist, a Singer, and a Violinist or 'Cellist). The work needs volunteers who could assist during Term. The scheme would operate only within the London District. Miss Fussell would, doubtless, welcome enquiries (at 14, Pitt Street, W. 8), from any who would be ready to assist at these concerts.

Miss DESIRÉE AMES and Miss CECIL BROWN (with Miss Kathleen Markwell at the Piano) gave a joint Violin and Song Recital at the American Women's Club, Grosvenor Street, on October 30th. Their programme included works by Stanford, Parry, John Ireland, and Herbert Howells.

Miss MARJORIE RENTON'S Organ Recital at Queen's Hall, on October 21st, attracted wide attention. She played works by Bach, Reubke, Vierne, Widor, and Howells.

With the distinguished assistance of Miss KATHLEEN MERRITT (Violin), Mr. LEON GOOSSENS (Oboe), Mr. BRUCE McLAY (Flute), and a String Orchestra, conducted by Mr. GUY WARRACK, Miss JOAN ELWES gave two Recitals, at Wigmore Hall, on November 20th. Her programme was entirely of works by Bach. In her second programme (November 27th), she sang (among other things) songs by Parry, Holst, Malcolm Davidson, and Ernest Farrar.

Miss MARJORIE EDES ('Cello) and Miss MARIAN DUNCAN (Piano) together gave a Sonata Recital, at Wigmore Hall, on October 2nd. It is of interest to recall that Hurlstone's Sonata was one of the three Sonatas they performed.

Mr. ALFRED M. WALL'S Trio (for Violin, Viola and Piano) in B flat, and Mr. EDGAR BAINTON'S 'Cello Sonata in D, were the chief works in a "Newcastle Composer's Concert" given in Newcastle on December 2nd.

Miss SARAH FISCHER'S Recital, at Wigmore Hall (October 15th), allowed of her being heard in songs of great variety and many styles: Catel, Cesti, Vivaldi; Sigurd Lie, Rimski-Korsakov; Fauré, Duparc, Ravel; Richard Strauss and Brahms; Parry, Gibbs and Bantock; all these, and others, were names in her programme.

Dr. ADRIAN BOULT'S first season with the City of Birmingham Orchestra has produced a very interesting series of Concerts. The programmes and the policy at the back of them are of great interest to all musicians, and they have won wide attention. The work has been three-fold. There have been Symphony Concerts, Sunday Concerts, and Children's Concerts. Of the Symphony Concerts, Dr. Boult himself conducts half; and he is the sole conductor of the Sunday Concerts, and of the Children's Concerts. The programmes are of the widest range. Already, they have included many modern works upon which one's attention naturally rests: Bantock's "Hebridean Symphony," Holst's "The Planets," Arnold Bax's "Symphonic Variations" for Piano and Orchestra; Armstrong Gibbs' "A Vision of Night," Eliss's "Colour Symphony," Ireland's "Mai-Dun," and Dohnanyi's Violin Concerto. Of these, only the first two had been heard in Birmingham before.

Mr. ARCHIBALD WINTER has recently sung in important Concerts in London and elsewhere—in Dame Ethel Smythe's "Mass in D"; in Bach's "Magnificat" (with the Scottish Orchestra, Glasgow), in "B minor Mass" (Bach) at Alexandra Palace; in the "St. Matthew Passion" (Bach) at the Bach Choir Concert at People's Palace; and in performances of the same work with the Oxford Bach Choir.

## MR. THOMAS DUNHILL.

To Mr. Thomas Dunhill has fallen the distinction of being the first to receive the award of the Silver Medal—endowed by Mr. W. W. Cobbett for annual presentation by the Worshipful Company of Musicians—for "services to the Art of Chamber Music." The presentation took place at the Court Dinner of the Company on January 27th, 1925. The medal is not the object of a competition, but is to be given year by year on the nomination of a recipient by the Director of the R.C.M.

We feel that no better first award could have been made than this to Mr. Dunhill. For years he has been a very practical friend to Chamber Music. He has written Chamber Music of real distinction; and he is one of the few people in this country who can claim to have run a regular series of Concerts for the production of such music. We heartily congratulate Mr. Dunhill on the honour of his award.

## BIRTHS.

**HOWE.** On 4th September, 1924, to the Rev. Lionel and Mrs. Howe (née Marjorie Barton) a son (David Randall).

**GREEN.** On the 10th October, to Mr. and Mrs. Topliss Green, a son (William Topliss).

**LOFTHOUSE.** On 23rd October, to Mr. and Mrs. Thornton Lofthouse, a son (Hubert Thornton).

---

## Obituary.

## FRANK RUDOLPH MOORE.

It is with great regret we record the death, on the 7th January, 1925, in his fiftieth year, of Mr. Frank Moore, the well-known trumpet player.

Mr. Moore was a native of Yorkshire, born at Huddersfield in 1875. Quite early in life he showed a love of playing on brass instruments, and this predilection was seriously taken later. In his teens he began to tour with Opera and Musical Comedy Companies, playing Cornet or Trumpet. (He also played the piano a good deal in those days).

In 1900 he became a Scholar of the R.C.M., where he was a pupil of the famous Mr. Walter Morrow. On the latter's retirement, Mr. Moore became Professor in his place.

In 1904 he joined the Queen's Hall Orchestra, and was a member of that body until he died. Throughout the last twenty years of his life he had a very large Concert connection, and became widely known for his ability. He was universally liked: "A cheery optimism" was a quality his friends loved in him; and he had a gift of doing kindly acts towards others.

Not long before his death, Mr. Moore completed a book of Studies for the Trumpet, which should prove to be of much service to players of the instrument. Collegians very sincerely deplore his early death.

---

## The Term's Awards.

During the Christmas Term (1924) the following awards were made :—

Council Exhibitions—

Ames, Carlowitz	...	...	(Harp)
Brandt, Fritz E.	...	...	(Pianoforte)
Burton, Winifred H.	...	...	(Singing)
Ensor, Barbara M.	...	...	(Violin)
Gregorson, Eleanor B. K.	...	...	('Cello)
Hyde, Dora W.	...	...	(Pianoforte)
Maconchy, Elizabeth V.	...	...	(Pianoforte)
Pearce, Ethel M.	...	...	(Pianoforte)
Phillips, Mair O.	...	...	(Singing)
Pybus, Greta M.	...	...	(Singing)
Rooker, Leonard F. S.	...	...	(Pianoforte)

Additional Awards—

Haddow, Elma M.	...	...	(Violin)
Hays, Alexandra F.	...	...	('Cello)
Kistner, Muriel I.	...	...	('Cello)

Grove Exhibition—

Divided between—

Higham, Gwendolen G.	...	...	(Violin)
Pask, Roland T.	...	...	(Pianoforte)

Director's Awards—

Saunders, Eric A.	...	...	(Pianoforte)
Stringer, Zoe B.	...	...	(Singing)

Ashton Jonson Exhibition for Pianoforte—

Bontoft, Walter S. S.

Gowland Harrison Exhibition—

Wilson, Marie

Leo Stern Memorial Gift—

Wykeham-George, Gethyn (Scholar)

Tagore Gold Medal—

Wilson, Marie (Scholar)

Dove Prize—

Jones, Trefor (Scholar)

Waley Scholarship—

Gurney, William (1923)  
Sykes, Harold (1924)

Lesley Alexander Gift—

Cook, Joyce  
Hart, Muriel  
Marchant, Constance

**Henry Blower Memorial Prize—**

Powell, Janet I.

**Highly Commended—**

Kitchen, Dorothy M.

**John Hopkinson Gold and Silver Medals for Pianoforte Playing—**

Gold : Sweetland, Irene (Scholar)

Silver : Taylor, E. Kendal (Scholar)

**Norfolk and Norwich Scholarship—**

Ashford, John (Flute), for one year

**Proxime—**

Parke, Gwendoline J.

(Awarded Scholarship Exhibition, for one year)

---

## List of Dates, 1925 - 26.

**A.R.C.M. EXAMINATION (September, 1925).**

Last day for receiving application forms ... Mon., 29th June

Examination begins ... ... Wednesday, 9th Sept.

---

## MIDSUMMER TERM, 1925.

Entrance Examination	Wednesday	...	29th April
----------------------	-----------	-----	------------

Term begins	...	Monday	...	4th May
-------------	-----	--------	-----	---------

Half Term begins	...	Monday	...	15th June
------------------	-----	--------	-----	-----------

Term ends	...	Saturday	...	25th July
-----------	-----	----------	-----	-----------

